

20

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CARL RÜHLE'S MUSIK-VERLAG, LEIPZIG.

Vergissmeinnicht.

No. 1043.

Myosotis.

Romanze

von

W. N e h l.

НОТАРЬ 10¹¹ и 12¹¹ КОП. ТОГДА
И. В. СТАКЛИНСКОГО
МОСКВА, Петровская ворота, д. Трындин
ЕДИНСТВЕН. ПРЕДСТАВИТЕЛЬ
НА ИЗДАН.
БУДЬ, РОДЕ, БЛОСФЕЛЪ И др.

No. 1043.

Für das Pianoforte zu 2 Händen.

Neueste Nummern:

Klavier-Musik für Pianoforte zu 2 Händen. Da Capo-Stücke

Älterer und neuerer Meister für Pianoforte.

- 1782. Czerny, C., op. 92. Toccatu.
- 1787. Haydn, J., Menuett a. d. Symphonie militair und Menuett a. d. G-dur Symphonie.
- 1791. Kjerulf, H., Idylle.
- 1792. — Berühmtes Wiegenlied.
- 1793. — Boreasus.
- 1794. — Albumblatt und Elfenspiel.
- 1795. — Frohsinn. Scherzino.
- 1796. — Springtanz.
- 1797. — Frühlingslied.
- 1798. Mozart, W. A., Menuett a. d. Jupiter-Symphonie und Menuett aus der C-dur Symphonie.
- 1751. Schubert, Frz., op. 33. 16 deutsche Tänze und 2 Ecossais.
- 1752. — 12 Walzer aus op. 18.
- 1753. — 17 Ländler aus op. 18.

Moderne Salon- und Unterhaltungsmusik aller Art, leichte und brillante Fantasien etc. für Pianoforte.

- 1711. Abesser, E., Schäfer's Abendlied. Idylle.
- 1687. Ascher, J., Alice. Romance.
- 1684. — Croyez-moi! Mélodie.
- 1708. — Danse espagnole. Original-Ausgabe.
- 1724. — Dasselbe. Erleichterte Ausgabe.

- 1728. Ascher, J., Dozia. Mazurka-Mélodie. Orig.-Ausg.
- 1806. — Dasselbe. Erleichterte Ausgabe.
- 1683. — Fanfare militaire en Forme de Marche. Original-Ausgabe.
- 1725. — Dasselbe. Erleichterte Ausgabe.
- 1698. — La Cascade de Roses. Morceau de genre. Orig.-Ausg.
- 1799. — Dasselbe. Erleichterte Ausgabe.
- 1685. — La Fiammina. Mazurka élégante.
- 1694. — La Montagnarde. Mazurka de Salon. Orig.-Ausg.
- 1802. — Dasselbe. Erleichterte Ausgabe.
- 1690. — La Moscovite. Danse nationale.
- 1692. — La Perle du Nord. Mazurka élégante. Orig.-Ausg.
- 1800. — Dasselbe. Erleichterte Ausgabe.
- 1699. — L'Eclair. Mazurka originale.
- 1696. — Le Retour du Soldat. Marche militaire.
- 1695. — Les Cloches du Village. Fantaisie.
- 1693. — Les Fifes de la Garde. 2^{me} Polka militaire.
- 1727. — Mazurka des Traineaux. Original-Ausgabe.
- 1804. — Dasselbe. Erleichterte Ausgabe.
- 1689. — Perle d'Allemagne. Blüette à la Mazurka.
- 1697. — Pourquoi? Mélodie-Réverie. Original-Ausgabe.
- 1798. — Dasselbe. Erleichterte Ausgabe.
- 1686. — Sans Souci. Galop de Bravoure. Orig.-Ausg.
- 1803. — Dasselbe. Erleichterte Ausgabe.
- 1691. — Un Moment de Tristesse. Méditation.
- 1683. — Vaillance. Polka militaire. Original-Ausgabe.
- 1805. — Dasselbe. Erleichterte Ausgabe.
- 1726. — Yelva. Mazurka de Salon. Original-Ausgabe.
- 1801. — Dasselbe. Erleichterte Ausgabe.
- 1712. Badarzewska, Th., La Prière exaucée. (Erhörtes Gebet.) Salonstück.
- (Réponse à „La Prière d'une Vierge“.)
- 1658. Behr, Franz, Weihnachtsmorgen in der Klosterkirche. Weihnachtsstück.
- 1818. Blon, Franz von, Schneeflocken. Charakterstück (mit Motto).
- 1814. — Weihnachtszauber. Charakterstück (mit Motto).

- 1616. Bordeaux, Géza de, Gnomentanz. Polka brillante.
- 1633. Cahnbley, A., Froher Mut, leichter Sinn. Leichtes Stück für die liebe Jugend.
- 1634. — Waldeinsamkeit. Leichtes Stück für die liebe Jugend.
- Friedrich, F., Brillante Fantasie über:
- 1811. — „Bleib' bei mir!“ (Wagner.)
- 1661. Grossheim, Jul., In der Dämmerstunde. Tonstück.
- 1741. Harmston, J. W., Heimliches Glück. Salonstück.
- 1652. Hauptmann, O., An der Krippe. Wiegenlied zu Weihnachten.
- 1738. Hause, Carl, Süßes Gedenken. Melodie.
- 1834. Ketterer, E., Allégresse. Allegro scherzando.
- 1828. — Boute-en-Train. (Lockvogel.) Galop de Concert.
- 1832. — Caprice hongrois. Etude de Concert en oktaves.
- 1836. — Carlotta-Polka.
- 1833. — Chanson créole.
- 1825. — Chanson vénitienne.
- 1827. — Chant du Soir.
- 1831. — Danse bohémienne.
- 1821. — Défilé-Marche.
- 1835. — Éole. Mazurka de Salon.
- 1824. — Filigrane. Polka.
- 1829. — Gaëtana. Mazurka.
- 1837. — La Châtelaine. Valse de Salon.
- 1817. — L'Argentine. (Silberfischchen.) Fantaisie-Mazurka.
- 1830. — Les Clochettes d'or. Caprice brillant.
- 1819. — Moldoa. Caprice russe.
- 1822. — Romances russe favorite. „Oh! dites — lui!“ Transcription de Salon.
- 1820. — Saltarelle.
- 1818. — Succès-Polka.
- 1823. — Valse des Fleurs.
- 1816. — Valse des Roses.
- 1826. — Vienne. Galop.

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Carl Rühle's Musik-Verlag, Leipzig.

Für Russland bei P. Neldner in Riga.

Jede Nummer dieser Sammlung ist einzeln zu haben!

Vergissmeiniht.

Romanze.

Moderato.

W. Nehl, Op. 8. -

The musical score is written for piano and voice. It begins with a tempo marking of 'Moderato.' and a dynamic of 'mf con sentimento'. The piano part features a recurring bass line with chords marked 'Lw.' and asterisks. The vocal part includes various dynamics (mf, pp, f, dim., p, ritar., pp) and fingerings. The score ends with a final chord marked 'Lw.' and an asterisk.

First system of a musical score in G major. The right hand features a melodic line with fingerings 3 2 1, 5, 4 3 2 1, 1 2 1, and 1. The left hand provides harmonic support with chords and single notes. Dynamics include *pp*, *f*, *dim.*, *cresc.*, and *ritar.*. The system concludes with a double bar line.

a Tempo

Second system of the musical score. The right hand continues the melodic development, while the left hand plays a steady accompaniment of chords. Dynamics include *mf con sentimento*, *pp*, and *mf*. The system ends with a double bar line.

Third system of the musical score. The right hand features a more active melodic line. Dynamics include *cresc.*, *f*, *dim.*, and *p*. The system concludes with a double bar line.

Fourth system of the musical score. The right hand has a melodic line with a final triplet ending. The left hand continues with a consistent accompaniment. Dynamics include *pp*. The system ends with a double bar line.

Animato.

Fifth system of the musical score, marked *Animato.* The right hand features a more rapid melodic line with fingerings 3, 2, 1, 3 1, 3, and 4. The left hand provides a rhythmic accompaniment. Dynamics include *p con espressione*, *cresc.*, and *p*. The system concludes with a double bar line.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and articulation marks.

System 1: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G3, a half note A3, and a half note B3. Dynamics: *p* (piano), *cresc.* (crescendo). Fingerings: 1, 2, 3, 4, 5.

System 2: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G3, a half note A3, and a half note B3. Dynamics: *f* (forte), *dim.* (diminuendo). Fingerings: 1, 2, 3, 4, 5.

System 3: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G3, a half note A3, and a half note B3. Dynamics: *f* (forte), *dim.* (diminuendo). Fingerings: 1, 2, 3, 4, 5.

System 4: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G3, a half note A3, and a half note B3. Dynamics: *f* (forte), *dim.* (diminuendo). Fingerings: 1, 2, 3, 4, 5.

System 5: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G3, a half note A3, and a half note B3. Dynamics: *f* (forte), *dim.* (diminuendo). Fingerings: 1, 2, 3, 4, 5.

System 6: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G3, a half note A3, and a half note B3. Dynamics: *f* (forte), *dim.* (diminuendo). Fingerings: 1, 2, 3, 4, 5.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features complex fingerings (e.g., 2 5 4, 3, 2 4 2, 3, 3) and dynamics *p*, *f*, and *ff*. The bass line has triplets and is marked with asterisks and a wavy line.
- System 2:** Includes dynamics *ff*, *cresc.*, and *decrescendo*. The bass line has a wavy line and asterisks.
- System 3:** Includes dynamics *cresc.* and asterisks. The bass line has a wavy line and asterisks.
- System 4:** Includes dynamics *ff* and asterisks. The bass line has a wavy line and asterisks.
- System 5:** Includes dynamics *mf*, *pp*, and *mf*. The bass line has a wavy line and asterisks.

The notation is dense, with many notes and rests, and includes various musical symbols such as slurs, ties, and articulation marks.

[illegible]